

MA MÈRE L'OYE

BALLET



PRÉLUDE

Très lent

2 GRANDES FLûTES *pp*

1 HAUTBOIS

1 COR ANGLAIS

2 CLARINETTES en Sib

2 BASSONS *pp*

2 CORs en FA
Chromatiques

2 TIMBALES

XYLOPHONE

HARPE
UT# RE# FA# Sib

Très lent

VIOLONS *Sourdines pp*

ALTOS *Sourdines pp*

VIOLONCELLES *Sourdines pp*

CONTREBASSES

1 = environ ♩ du mouvt précédent
vibrato

Solo

p

pp

Solo

pp

Solo

pp

à 2

pp

Cors

Timb.

Kylo.

pp

= environ ♩ du mouvt précédent

Sourdines

pp

Sourdines

pp

Sourdines

pp

Sourdines

pp

Div.

pp

Div.

pp

Sourdines

Div.

pp

vibrato

pte Fl.

Gde Fl.

Htb.

Cl.

Bjous

Cors

Timb.

Xylo.

Harpe

1^{ers} Vons

Div. en 4

2^{ds} Vons

Div. en 4

Alt.

Velles

C. B.

mf

f

p

pp

ppp

pliss

laissez vibrer

UTH REX
FAB SOL

This musical score is for a prelude titled 'MA MÈRE LOYE'. It features a large orchestral ensemble including woodwinds (flutes, oboe, clarinet, bassoon, cor Anglais), brass (trumpets, timpani, xylophone), strings (violin, viola, cello, double bass), and a harp. The score is divided into two systems. The first system contains measures 1 through 12. The second system contains measures 13 through 15. The music is in 4/4 time and the key signature has two sharps (F# and C#). The score includes various dynamic markings such as *mf* (mezzo-forte), *f* (forte), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). Performance instructions include 'vibrato' for the first flute, 'pliss' (plissé) for the harp, and 'laissez vibrer' (let vibrate) for the strings in measure 14. The harp part in measure 14 also includes the text 'UTH REX FAB SOL'.

2^e 1^{er} Mouvt

pte Fl.

gde Fl.

H^{te} b

Cl.

Bons

Cors

Cymb.

Xylo

Harpe

Solo

pp *expressif*

Solo

pp *expressif*

p

ôtez les Sourdines

1^{er} Mouvt

ters Vons

Div. en 4

Div. en 2

sur la touche

pp

sur la touche

pp

sur la touche

pp

sur la touche

pp

2^{es} Vons

Div. en 4

Div. en 2

sur la touche

pp

sur la touche

pp

sur la touche

pp

sur la touche

pp

Alt.

Unis

sur la touche

pp

Velles

C. B.

5 - tis - - sez 1^{er} Mouvt

Cl.

Bons

Célésta

Von Solo

Vons

Alt. Solo

Tutti

Velles

C. B.

Les solistes ôtent la Sourdine

1. C. B. Solo

p un peu tréiné

6 = ♩ environ du mouv^t précédent

Cl.

Bons

Core

Timb.

Harpe

Vons

Alt.

Velles

C. B.

Tutti

pp

pte F1.
Gde F1.
Htb
Cl.
Bons
Cors
Timb.
1ers Vons
Div. en 8
2ds Vons
Div. en 8
Alt.
Div.
velles
Div.
C. B.

Animez

This musical score page includes parts for the following instruments and voices:

- pt^e Fl.**: First Flute part.
- G^de Fl.**: Second Flute part.
- Hr^b**: Horn in B-flat.
- Cor A.**: Cor Anglais (E-flat Clarinet).
- Cl.**: Clarinet.
- Bous**: Bassoon.
- Cors**: Trumpet.
- Timb.**: Timpani.
- Cymb.**: Cymbal, with instruction "1 Cymbale avec mailloche".
- Xylo.**: Xylophone.
- Harpe**: Harpsichord or Harp.
- Pers Vons Diven 3**: Three Soprano Voices.
- Gds Vons Diven 3**: Three Alto/Voice parts.
- AH. Div.**: Alto Soloist.
- Velles Div.**: Violoncelle (Cello) Soloist.
- C. B.**: Contrabasso (Double Bass).

pte Fi.
Gde Fl.
H¹b
Cor A.
Cl.
Bons
Cors
Timb.
Cymb.
Xylo.
J. de T.
Harpe
1ers Vons
Div. en 3
2ds Vons
Div. en 3
Alt.
Div.
Villes
Div.
C. B.

I. - Danse du Rouet et Scène

9 Allegro

1 PETITE FLûTE

1 GRANDE FLûTE

1 HAUTOIS

1 COR ANGLAIS

CLARINETTES en Si b

2 BASSONS

2 CORs en FA
chromatiques

TIMBALES

CYMBALES

XYLOPHONE

JEU DE TIMBRES

HARPE

Allegro

1^{ers} VIOLONS

2^{es} VIOLONS

ALTOS

VIOLONCELLES

CONTREBASSES

12

pic Fl.

G♯ Fl.

Hrb

Cl.

Bons

Cors

Tri.

Tamb.

Harpe

Div. arco

Unis.

arco

pizz.

Le 1er acte la Sourdine

FA LA b

13

Solo

Ude Fl. *pp*

Cl. *pp*

Hous *pp*

Cors *mf* *pp*

Tri. *pp*

Tamb. *p*

arco *pp*

14

p expressif

Ude Fl. *p*

Cl. *pp*

Hous *pp*

Cors *Sourdisines* *p* *ôtez les Sourdisines*

pizz. *p* *arco* *pp*

arco *pp*

arco *pp*

sons naturels

pte Fl.

Fl.

Cl.

B.

O.

C.

T.

T.

C.

H.

* La division doit être établie de manière à ce qu'il y ait autant d'instrumentistes à chacune des 8 parties

15

pic Fl. *pp*

Gdofl. *pp*

Cl. *1^o Solo*
p expressif

Hous. *p* *pp* *pp*

Timb. *pp*

Harpe *p*

pizz.
p *p* *pizz.*
p *pizz.*
p *pizz.*
pp

Cl. *f*

Hous. *f*

Cors. *1^o*
p *f*

Unis. arco
Unis.
arco
mp *f* *pizz.*

This musical score is for a piece titled 'Ma Mère Loye (Danse du Rouet)'. It features a variety of instruments including Piccolo Flute, Gdofl., Clarinet (with a solo part), Horns, Timpani, Harp, and strings (Violins, Violas, Cellos, and Double Basses). The score is written in a key with one flat (B-flat) and a 3/4 time signature. The tempo and mood are indicated by the title and the 'Danse du Rouet' subtitle. The score includes dynamic markings such as *pp* (pianissimo), *p* (piano), *f* (forte), and *mp* (mezzo-piano), as well as performance instructions like *1^o Solo*, *p expressif*, *pizz.* (pizzicato), and *Unis. arco* (unison arco). The score is divided into two systems, with the first system containing measures 1 through 15 and the second system containing measures 16 through 31. The first system includes a rehearsal mark '15' in a box. The second system includes a rehearsal mark '16' in a box. The score is written for a full orchestra, with each instrument part clearly delineated on its own staff. The notation includes various musical symbols such as notes, rests, beams, and slurs, as well as dynamic and performance markings. The overall structure of the score suggests a dance-like character, consistent with the 'Danse du Rouet' subtitle.

Gde Fl.

Hrb

Cl.

Hrn

Harpe

Vclles et C.B.

MA MÈRE L'OYE (DANSE DU ROUET)

17

[illegible]

18

1^{re} Fl.
 2^{de} Fl.
 H^{rt}
 Cl.
 H^{ona}
 Cors
 C^{elesta}
 Harpe

Musical score for "MA MÈRE L'OYE (DANSE DU ROUET)" page 65, measure 18. The score includes staves for 1^{re} Fl., 2^{de} Fl., H^{rt}, Cl., H^{ona}, Cors, C^{elesta}, and Harpe. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features various dynamics including *pp*, *p*, *mp*, and *mf*, and articulations like accents and slurs. The harp and strings have "arco" markings. The celesta plays a rhythmic pattern in the first measure.

Pt^e Fl.

J. de T.

Harpe

20

Pic Fl.
 Gde Fl.
 Ht.
 Cl.
 Bsns
 Cors
 Timb.
 Tri.
 Tamb.
 Cymb.
 Harpe

ôtez les Sourduines
 MI ♯ SOL ♯ LA ♭

arco
 pizz
 arco
 arco
 arco

mp
 p
 mp
 pp
 mp
 p
 mp
 pp
 mp
 p
 mp
 pp
 mp

à 2
 à 2

mf
 p
 pp
 p
 mf
 mp
 p
 mp
 pp
 mp

[21]

p^{te} Fl.

G^de Fl.

Hrb.

Cl.

Bons.

Cors.

Timb.

Tri.

Tamb.

Cymb.
avec baguette

Harpe

Div.

Unis.

FA b

pizz.

Hrb
 Cl.
 Bons
 Harpe

1^o Solo
 p

Sib

Div.
 Unis.

p

Cl.
 Bons
 Cors
 Harpe

22
 pp

Sourdines
 pp

ôtez les Sourdines

p
 f
 pp
 pp
 pp
 pp
 pp
 arco V.
 pp
 p

Mib Sib
 REB FAH SOLH LAH SH

Div.
 Div.
 Div.

23

G^{de} Fl. *pp*
 H^{tb} *p*
 Cl. *pp* *p*
pizz.
pizz. arco *pp* *p*

H^{tb} *pizz.*
pp
pizz. *pp*
Div. *pp*
pizz. *pp*

24 Un peu moins animé

Gdes Fl.
 H¹b
 Cl.
 Bons
 Cors
 Timb.
 Harpe
 Un peu moins animé
 Viol.
 Vclles
 C.B.
 Div.
 C.B. à 5 cordes

Musical score for the piece "Ma Mère Loye (Danse du Rouet)". The score is divided into two systems. The first system includes parts for Gdes Fl., H¹b, Cl., Bons, Cors, Timb., and Harpe. The second system includes parts for Viol., Vclles, C.B., Div., and C.B. à 5 cordes. The tempo is marked "Un peu moins animé". The key signature has one sharp (F#). The time signature is 3/4. The score includes various dynamics (mf, ff, f, pp) and articulations (accents, slurs, gliss.). The Harpe part includes a gliss. marked "8^e basse". The Viol. and Vclles parts include "arco" markings. The C.B. and Div. parts include "p" and "ff" markings. The C.B. à 5 cordes part includes "pp" markings. The score ends with a final measure marked "pp".

25

Gdes Fl.

Htb.

Cl.

Bons.

Cors.

Timb.

Harpe

Unis

Div.

C.B. Div.

26 ♩ = ♩.

27

Retenu. Très lent

gdes Fl.

Hrb

Cl.

Bons

Cors

T.T.

Harpe

ff

mf *expressif*

1^o

pp

ppp

pp

pp

♩ = ♩.

Retenu. Très lent

sur la touche

ff

mf

mf

ff

p

p

p

pizz.

p

pp

Grds Fl.

Hrb

Cl.

Bons

Cors

T.T.

Harpe

Div.

Unis

Div.

Unis

Div.

Unis

arco

p

pp

mf

Pour enchaîner
avec le n° 1 de la Suite

5 PIÈCES ENFANTINES



Lent ♩ = 58

1^{re} GRANDE FLûTE
Solo
pp *expressif*

2^e GRANDE FLûTE
pp

1 HAUTBOIS
pp

1 COR ANGLAIS
pp

2 CLARINETTES en Sib
2°
pp

1 BASSON
pp

1 COR en FA Chromatique
pp

HARPE
pp

Lent ♩ = 58

VIOLENS
Sourdines
pizz.
pp

ALTOS
Sourdines
pp

VOLONCELLES
Sourdines
pp

CONTREBASSES Div.
Sourdines
pp

1 Solo

(Fl. I)

Fl. II

Cor A.

Cl.

Bon.

Cor

Harpe

Viol.

Viola

Cel.

Cont.

Div.

Sourdines
pizz.
p

pizz.
p

mf

II.. Petit Poucet

*Il croyait trouver aisément son chemin par le moyen de son pain qu'il avait semé partout où il avait passé; mais il fut bien surpris lorsqu'il n'en put retrouver une seule miette; les oiseaux étaient venus qui avaient tout mangé. (Ch. Perrault.) **

Très modéré ♩ = 66

2 GRANDES FLûTES

1 HAUTBOIS

1 COR ANGLAIS

2 CLARINETTES en Si^b

2 BASSONS

2 CORs en FA
Chromatiques

Très modéré ♩ = 66
Sourdines

VIOLONS

pp
Sourdines
pp

ALTOS

VOLONCELLES

CONTREBASSES

Hrb

vons

Alt.

vellies

C.B.

*He thought he would be able to find the path easily by means of the bread he had strewn wherever he had walked. But he was quite surprised when he was unable to find a single crumb; the birds had come and eaten them all. (Charles Perrault)

1

Cor A. *p expressif*

Cl. *p* *1^o* *p* *3* *ff*

Sour. *p*

Alt. *Sour. p* *ff*

Viol. *p* *Sour. pizz. p* *ff*

C. B. *p*

2

Gdes Fl. *1^o Solo pp*

Cor A. *1^o Solo pp*

Cl. *1^o Solo pp*

Cors *Sour. pp*

Viol. *pp*

Alt. *pp*

Viol. *pp*

C. B. *pp*

3

Gdes Fl.

Hrb

Cor A.

Cl.

Cors

Vons.

Ait.

Vclles

C. B.

mf *frès expressif*

p *frès expressif*

p *frès expressif*

pp *frès expressif*

f *frès expressif*

f *frès expressif*

pp *frès expressif*

arco *pp*

4 2^{de} prenez la Pie Flûte

Gdes Fl.

Hrb

Cor A.

Cl.

Vons.

Ait.

Vclles

C. B.

p *expressif*

pp

pp

pp

p

Cor A.

Bons

Vons

Ait.

Velles

C. B.

p

mf

pizz.

pte Fl.

gde Fl.

Cor A.

Cl.

Bass

Corno

sans Sordine

Sordine

Violon Solo

Viola Solo

Violoncelle Solo

Tutti

sur la touche

sur la touche

Alt.

Violoncelle

arco

C. B.

Div.

pte Fl.

Bons

Sourdine

1ers Vons

Div.

Sourdine

2ds vons

Alt.

Solo

Tutti

C. B.

pte Fl.

Solo

gde Fl.

pp

Bons

Cor

pp

1^{ers} Vons

Div.

gds Vons

Alt.

p

pp

velles

Div.

pp arco

pp

C. B.

pizz.

pp

pp

pp

[illegible]

*Elle se déshabilla et se mit dans le bain. Aussitôt pagodes et pagodines se mirent à chanter et à jouer des instruments: tels avaient des théorbes faits d'une coquille de noix; tels avaient des violes faites d'une coquille d'amande; car il fallait bien proportionner les instruments à leur taille. (X^{me} d'Aulnoy: *Serpentin Vert*)**

(*) Le Ré² grave étant obligé, les contrebasses à 4 cordes devront baisser le Mi d'un demi-ton.

Since low D \sharp is called for, four-string double basses must lower their E-strings a semitone.

*She undressed and got into the bath. Immediately the toy mandarins and mandariness began to sing and to play instruments. Some had theorbos made from walnut shells; some had viols made from almond shells; for the instruments had to be of a size appropriate to their own. (Mme d'Aulnoy, *Serpentine Vert*)

1 Solo

1^{re} Fl.

2^{de} Fl.

Hrth

Cor A.

Cl.

Bons

Cors

Célesta

Harpe

UT^b

Sourdisines
pizz.
pp

1^{re} Vons
Div.

2^{de} Vons
Div.

Alt.
Div.

Velles
Div.

C.B.

2

1^{re} Fl.

2^{de} Fl.

Hrb.

Cor A.

Cl.

Bons.

Cors.

Célesta.

Harpe.

1^{ers} Vons Div.

2^{ds} Vons Div.

Alt. Div.

Veilles Div.

C.B.

1^o
pp

UT

pte Fl.
G^{de} Fl.
H^{tb}
Cor A.
Cl.
B^{ons}
Cors
Cymb.
J. de T.
Celesta
Harpe
1^{ers} Vons Div.
2^{es} Vons Div.
Alt. Div.
Vieilles Div.
C.B.

[illegible]

5

pte Fl.

2de Fl.

Hrb

Cor A.

Cl.

Bons

Cors

Xylo

Célesta

Harpe

1ers Vons

Unis

2ds Vons

Div.

Air.

Unis

elles

Div.

C.B.

Solo

p

p

mf

p

mf

Sourdines

mf

pizz.

p

pizz.

pizz.

pizz.

p

ôtez les Sourdines

pp

pp

mf

pte Fl.
 2^{de} Fl.
 Rth.
 Cor A.
 Cl.
 Bass.
 Cors.
 Célesta
 Harpe
 Vols.
 Alt. Div.
 Vclles Div.
 C. B.

7

pté Fl.

1^{re} Fl.

Hth

Cor A.

Cl.

Bons

Cors

Xylo

Célésta

Harpe

1^{ers} Vons Div.

2^{ds} Vons Div.

Alt. Unis

velles Unis

C. B.

pp

pp

p

mf

pp

p

pp

p

pp

p

pp

p

pp

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

pp

pizz.

p

Fl. 1^{re}

Ob. 1^{re}

Hr. 1^{re}

Cor. A. 1^{re}

Cl. 1^{re}

Bsn. 1^{re}

Cor. A. 2^{de}

Xylo.

Celeste

Harpe

1^{er} Violoncelle Div.

2^e Violoncelle Div.

Ait. Div.

Violoncelle

Contrebasse

Picc Fl.
 Gd Fl.
 H^b
 Cor A.
 Cl.
 Bsns
 Cors
 T. T.
 Viola
 Harpe
 Vols
 Vols
 Alt. Vols
 Vols
 C. B. Div.

Sourdines
 arco
 Sourdines
 arco
 Sourdines
 arco
 Sourdines

FA#
 pp

9

gde fl.

Cl.

T. T.

Harpe

Vons

Alt.

Veues

C.B.
Div.

10

Cl.

T. T.

Célesta

Harpe

Vons

Alt.

Veues

C. B.
Div.

11 Solo

Gde Fl.

Cl.

T.T.

C. B. A.

Harpe

Vons

Alt.

Velles

C. B. Div.

C. B. Unies

pp très expressif

Sourdines arco

Sourdines *pp* arco

arco

LA S S O L I T

12

13

14

1^{re} Fl. *ppp*

2^{de} Fl. *ppp*

Cl.

Bass. *Seuridine*

Cors *pp*

Timb.

T. T.

Xylo *ppp*

Célésta *ppp*

Harpe *pp*

sur la touche

1^{ers} Vons Div. en 3 *ppp* sur la touche

2^{ds} Vons Div. en 3 *ppp* sur la touche

Alt. *ppp*

velles Div.

C. B. Div.

[illegible]

15

p^{te} Fl.

2^e de Fl.

H^b

Cor A.

Cl.

Bass.

Corn.

Cymb.

J. de T.

Célesta

Harpe

1^{er}s Violons Div.

2^ds Violons Div.

Alt. Div.

Vieilles Div.

C.B. Div.

otéz les Sourd.

otéz les Sourd.

otéz les Sourd.

otéz les Sourdines

[illegible]

18

pte Fl.

Gde Fl.

Hrb

Cor A.

Cl.

Bons

Cors

Crésta

Harpe

gros vons

gde vons

Div.

Alt.

velles

C. B.

ôtez les Sourdines

arco

pp

arco

pp

arco

pp

arco

pp

plizz.

pp

1^{re} Fl. *cresc.*
 2^{de} Fl. *cresc.*
 H^{rb}
 Cor A.
 Cl.
 B^{ns}
 Cors
 Xylo.
 Célesta
 Harpe
 1^{ers} Vons Div.
 2^{es} Vons Div.
 Alt. Div.
 Velles Unis
 C. B.

Dynamics: *p*, *mp*, *f*, *ff*, *pizz.*
 Performance markings: *cresc.*, *pizz.*, *1^{re}*, *2^{de}*

pte Fl.

g^{de} Fl.

Hth

Cor A.

Cl.

Bass.

Corn.

Cymb.

Xylo.

J. de T.

Célesta.

Harpe.

1^{ers} Vons Div.

2^{ds} Vons Div.

Alt. Div.

Vclles Div.

C. B.

IV.- Les entretiens de la Belle et de la Bête

—« Quand je pense à votre bon cœur, vous ne me paraissiez pas si laid. » — « Oh! dame oui! j'ai le cœur bon, mais je suis un monstre. — Il y a bien des hommes qui sont plus monstres que vous. » — « Si j'avais de l'esprit, je vous ferais un grand compliment pour vous remercier, mais je ne suis qu'une bête. »

... La Belle, voulez-vous être ma femme? — « Non, la Bête!... »

— « De meurs content puisque j'ai le plaisir de vous revoir encore une fois. » — « Non, ma chère Bête, vous ne mourrez pas; vous vivrez pour devenir mon époux!... La Bête avait disparu et elle ne vit plus à ses pieds qu'un prince plus beau que l'Amour qui la remerciait d'avoir fini son enchantement (Mme Leprince de Beaumont) »

Mouv^t de Valse modéré $\text{♩} = 50$

2 GRANDES FLûTES *pp*

2 HAUTBOIS

2 CLARINETTES en SI \flat *1^o Solo pp expressif*

1 BASSON

1 CONTREBASSON

2 CORs en FA Chromatiques

TRIANGLE $\frac{3}{4}$

CYMBALES $\frac{3}{4}$

GROSSE-CAISSE $\frac{3}{4}$

HARPE *pp*

Mouv^t de Valse modéré $\text{♩} = 50$

VIOLONS *pp* Sourdines

ALTOS *pp* Sourdines

VIOLONCELLES *pp* Sourdines

CONTREBASSES *pp* Sourdines

pp pizz.

"When I think of your good heart, you do not seem so ugly." "Oh, I should say so! I have a good heart, but I am a monster." "There are many men who are more monstrous than you." "If I were witty I would pay you a great compliment to thank you, but I am only a beast."

"Beauty, would you like to be my wife?" "No, Beast!"

"I die happy because I have the pleasure of seeing you once again." "No, my dear Beast, you shall not die. You shall live to become my husband." . . . The Beast had disappeared, and she beheld at her feet a prince more handsome than Amor, who was thanking her for having lifted his spell. (Mme Leprince de Beaumont)

This musical score is for the 'Gdes Fl.' (Flute) and 'Hrb' (Harp) parts. The score is written for a single system with multiple staves. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *arco* (arco). The score is divided into measures by vertical bar lines, and there are repeat signs at the beginning and end of the section. The notation is in standard musical notation with a treble clef for the flute and a bass clef for the harp.

[illegible]

[illegible]

The musical score is for the song "L'Espresso" by Maurice Strakosky. It is a 32-measure piece in 4/4 time, with a key signature of one flat (B-flat). The score is arranged for a full band and vocalists. The instruments and parts include:

- Gdes Fl.** (Goblet Flute): Starts with a *pp* (pianissimo) dynamic.
- Cl.** (Clarinet): Starts with a *p* (piano) dynamic, then *pp*.
- Boa** (Bassoon): Starts with a *p* dynamic.
- Cors** (Cornet): Starts with a *pp* dynamic, then *1^o* (first horn) and *Sourdine* (muted).
- Harpe** (Harp): Starts with a *p* dynamic, then *pp*.
- Vons** (Vocalists): Starts with a *p* dynamic, then *pp*, and *pizz.* (pizzicato).
- Alt.** (Alto): Starts with a *p* dynamic, then *pp*.
- Velles Div.** (Vocalists): Starts with a *p* dynamic, then *pp*.
- C. B.** (Cello/Bass): Starts with a *pp* dynamic.

The score is written in a standard musical notation with a grand staff for each instrument and vocal part. The dynamics range from *pp* (pianissimo) to *p* (piano). The tempo is marked "Allegretto".

2

Gdes Fl.

Hrb

Cl.

Bon.

C. Bon.

Solo

Cors

2^e ôtez la Sourdine

Cymb.

avec mailloche laissez vibrer

Gr. C.

Harpe

(FA SOL LA SI)

ôtez les Sourdines

Vons

ôtez les Sourdines

Alt.

pizz.

arco sur la touche

velles Div.

pizz.

arco sur la touche

C. B. Div.

arco sur la touche

arco sur la touche

Gdes Fl.
 Hrb.
 Cl.
 Bon.
 C. Bon.
 Cors.
 Cymb.
 Gr. C.
 Harpe.
 Vons.
 Alt. Div.
 Velles Div.
 C. B. Div.

Musical score for Mother Goose Suite (Les entretiens), page 127. The score features a large orchestra including woodwinds, brass, strings, and percussion, along with vocal soloists and a chorus. The music is in 3/4 time and G major. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The brass section, including the euphonium and tuba, plays a similar pattern. The strings provide a steady accompaniment. The vocal soloists and chorus enter with a melody in the second system. The score includes various musical notations such as dynamics (*mf*, *p*), articulation (*pizz.*, *arco*), and phrasing slurs.

3 1^o Solo

G^{des} Fl. *p très expressif*

Hth

C. Bon *p*

Cors

Unis *pp* arco *pp* ôtez les Sourdines

Unis jeu ordinaire *pp* ôtez les Sourdines

Unis *pp* arco *pp* ôtez les Sourdines

1^o Solo *pp très expressif*

pp jeu ordinaire

Animez peu à peu

G^{des} Fl. *p*

Hth

Cl. 1^o Solo *p*

Bon *p*

C. Bon *p*

Harpe (FA 4) *p* (ut^b Ré^b)

Animez peu à peu

p

Assez vif
à 2

Gdes Fl. *mf* *f*

Hrb *p* *mf* *f*

Cl. *mf* *f*

Bon *f*

C. Bon *mp*

Cors *p* *mf* *f*

Harpe

MI \flat SOL \sharp LA \sharp *mf* UT \sharp SOL \flat LA \flat *f* UT \flat FA \sharp SOL \sharp

Assez vif

Div. *mf* *f*

Rall. - - - - 4 1^{er} Mouvt

gdes Fl. *ff* *pp*

Hrb *à 2 ff*

Cl. *ff* *1^o pp expressif*

Bon *ff* *pp*

C. Bon *pp* *Solo*

Cors *à 2 ff* *1^o Sourdine pp*

Harpe *ff* *UT RÉ FA LA* *pp*

Rall. - - - - 1^{er} Mouvt

Unis *ff*

Sourdines pp

Sourdines pp

Sourdines pp

pizz Sourdines pp

ff

ff

[illegible]

5¹⁰

Gdes Fl. *pp* *p expressif*

Hrb *1^a* *pp expressif*

Cl. *1^o* *p expressif*

Bon *p*

C. Bon *pp* *p* *mf*

Cora *p*

Harpe

RÉ MI FA LA SI

ôtez les Sourdines

ôtez les Sourdines

pizz. *pp* *p*

pizz. *pp* *p*

pizz. *pp* *p* *arco*

pp *p*

pp *p*

pp *p*

C.B. à 5 Cordes

Gdes Fl. *à 2*
 Hrb *10*
 Cl. *à 2*
 Bon
 C. Bon
 Cors
 Cymb.
 Harpe
 arco
 arco
 Div.
 ôtez les Sourdines
mp *mf* *f* *ff*
 Mi ♯ LA ♯ Si ♯ UT ♯ LA ♯
mf

[illegible][illegible]

pte F1.
gdes F1.
Cl.
Bon
C. Bon
Sourdine
Cours
Harpe
vons
Alt.
l Velle solo
velles
C. B.

V. Le jardin féérique

Lent et grave $\text{♩} = 56$

2 GRANDES FLûTES

1 HAUTBOIS

1 COR ANGLAIS

2 CLARINETTES en sib

2 BASSONS

2 CORs en FA
chromatiques

TIMBALES

TRIANGLE

CYMBALES

JEU DE TIMBRES
(à clavier)

CÉLESTA

HARPE

Lent et grave $\text{♩} = 56$

VIOLONS

ALTOS

VOLONCELLES

CONTREBASSES

Fl. 1

Cl.

Cors

p *pp*

Fl.

gtrb

Cor A.

Cl.

Bons

Cors

Harpe

p *p* *p* *p*

1^{re} Solo

p *p* *Div.* *Div.* *Div.* *pizz.*

2

Gdes Fl. *pp* *mf*

Hrb *pp* *mf*

Cor A. *mf*

Cl. *pp* *mf*

Bsns

Cors

Trg. *pp*

Célésta *pp* *mf*

Harpe *pp* *mf*

1 Vn Solo *pp très expressif* *mf*

1 Alt Solo *mf expressif*

3

2^o

Gdes Fl. *p* *pp* *pp*

Hth *p*

Cor A. *p* *mf*

Cl. *p* *pp* *mf*

Bons *pp* *mf*

Cors *pp*

Célésta *pp*

Harpe *p* *pp*

1^{er} Solo *pp*

1^{er} Alt. Solo *p* *pp*

sur la touche

Jeu ordinaire

pizz.

pizz.

p

[illegible]

5

Gdes p1.

Htb.

Cor A.

Cl.

Bsns.

Cors.

Timb.

Trg.

Cymb.

J. de T.

Célésta.

Harpe.

Unis.

pizz.

Score for *Mother Goose Suite (Le jardin féerique)*, page 143. The score is for a full orchestra and includes parts for Gdes fl., Hrb, Cor A., Cl., Bass, Cora, Timb., Trg., Cymb., J. de T., Célesta, Harpe, arco, and Unis. The music is in 3/4 time and features a variety of instruments playing in unison or harmony.

The score is written for a full orchestra and includes parts for the following instruments:

- Gdes fl.
- Hrb
- Cor A.
- Cl.
- Bass
- Cora
- Timb.
- Trg.
- Cymb.
- J. de T.
- Célesta
- Harpe
- arco
- Unis

The score is written in 3/4 time and features a variety of instruments playing in unison or harmony. The music is characterized by its rhythmic patterns and the use of woodwinds and strings.